GREAT ENGRAVERS

MARCANTONIO



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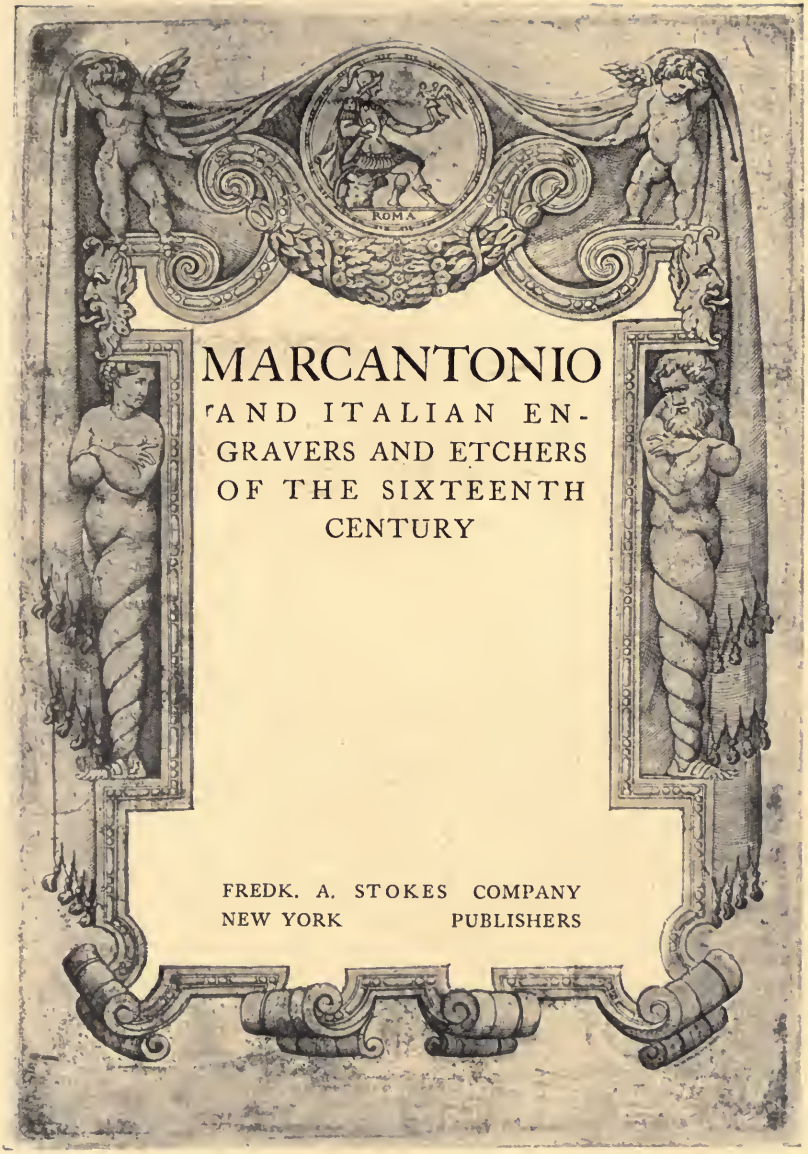
GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND

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MARCANTONIO RAIMONDI:
POETRY: B. 382

After a lost drawing by Raphael for the fresco in the Camera della Segnatura in the Vatican



MARCANTONIO

AND ITALIAN ENGRAVERS AND ETCHERS OF THE SIXTEENTH CENTURY

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MARCANTONIO

THE mastery of form and the absolute facility and technical accomplishment shown in the best of Marcantonio's plates are not the best recommendation of his art to the modern amateur. Academic perfection has tended so much to foster mere imitation and crush the smaller individualities, that one is often tempted from very surfeit to over-estimate the value of revolt and the striving after originality in the mere outward form of things, and to forget the real qualities of a great master amid the average production of his followers. It must be confessed that a great proportion of the sixteenth-century engravings in Italy suffers from the overwhelming influence of Raphael. The engravers of the preceding century were far from attaining the same level of technical proficiency, but they seldom failed to show an independence that characterises even the minor works of the early Renaissance in Italy.

According to Vasari, Marcantonio worked as an engraver in the service of Raphael, who turned his factotum Baviera to printing, and with these two adjutants carried on a considerable trade in reproductions of his works. One would expect, if this had actually been the case, that Marcantonio's engravings would have more consistently reproduced Raphael's finished pictures or frescoes, as in the case of Rubens and the engravers who worked under his immediate direction. But with Marcantonio this is practically never the case. Just a few of his prints correspond fairly closely with the finished compositions, *e.g.* the *Galatea* (xxx) with the painting in the Farnesina, but the majority of the plates which are related to frescoes in the Vatican and to other paintings by Raphael, seem to have been taken from sketches done by the master in the course of his work. The finished compositions generally show an advance in the development or concentration of the design beyond the state in which it is rendered by Marcantonio.

This consideration has led to some doubts being cast on the

intimate association of Raphael and Marcantonio as related by Vasari. But Vasari wrote within fifty years of the event, and even in face of *a priori* probabilities his tradition should carry great weight. Besides, in a period when close reproduction was only in its infancy, Raphael might quite well have preferred to leave Marcantonio the liberty justified by his genius as an engraver, merely supplying him with drawings to develop in his own way.

In any case, whether he worked in this manner directly in Raphael's service or not, he must somehow have obtained many of the master's preparatory studies for his paintings, and elaborated them with a setting of his own invention.

There are very few examples in which the original drawings used by the engraver can be traced, two of the most certain being one for the *Lamentation* (B. 37) in the Ashmolean Museum, Oxford, and another for the *Massacre of the Innocents* (XXII and XXIII) in the British Museum. We have, as far as possible, indicated beneath the plates the sources of the engravings, but in most instances it is only a relation to a finished composition that can be given, while in others the relation to painting and even painter must be left entirely undefined.

In most of Marcantonio's work done at Rome (where he lived from 1510 until 1527), Raphael must be regarded as the chief inspirer, though Baldassare Peruzzi may have supplied the original designs for other plates (*e.g.* the *Triumph of Scipio*, after a drawing in the Louvre). In the earlier part of his life at Bologna, where he was born about 1480, he must have reproduced or adapted compositions by his master, the goldsmith-painter Francesco Francia (see I), but the majority of his plates in this manner may be his own original work. He is said to have worked as a niello-engraver under Francia, and the closely hatched shading which characterises the Bolognese nielli may account for the peculiarly dark style of his engravings of this period.

The study of Dürer was undoubtedly the chief influence in clarifying his lineal style, which is seen at its best in the early works

of his Roman period, in plates such as the *Poetry* (FRONTISPIECE), and the *Death of Lucretia* (XIX), with their perfection of line and alluring mellowness of tone.

Later he became more rugged and summary in his mode of expression, using a stronger and more open system of line work. The development of his style may be exemplified in the two versions of the *Massacre of the Innocents* (XXII and XXIII) and the *Christ lamented by his Mother* (XXIV and XXV), *i.e.* if the plausible theory that Marcantonio repeated himself in a popular subject at a later date be correct.

How closely he was approached by the best work of his pupils, Marco de Ravenna and Agostino Veneziano, is shown by some of the examples of their work here given. Bartch was wise in classing their plates with the master's in one catalogue, for in many cases in the absence of signature the authorship remains quite uncertain.

From what we have said of Marcantonio's method of handling Raphael's designs, it will be seen that he was merely on the threshold of reproductive engraving. For the better part of the sixteenth century most of the Italian engravers probably used the same liberty in interpreting their originals, and a school of reproductive engraving, strictly so called, coincides with the advent in Italy of Flemings, such as Cornelis Cort, and with the growing influence of the Carracci.

Besides the line-engravers working more or less under the influence of Marcantonio, of whom Giorgio Ghisi, of Mantua, was one of the most individual, we have given examples of the original etchings of two famous painters, Parmigiano and Meldolla.

Parmigiano is one of the earliest of the Italian painters to make a regular practice of etching. His lightly bitten plates have all the characteristics of his swift and flowing pen drawings, with too little emphasis to be forcible as etchings. Nevertheless, in spite of their mannerism, his prints possess a graceful charm, and found numerous imitators.

Meldolla, who is better known under the name of Andrea

Schiavone for his little oblong panel-paintings of landscape and mythology, is even more mannered than Parmigiano, and less secure as a draughtsman. He was one of the first engravers to work with the dry-point, a process little used until the time of Rembrandt. His subjects are etched in a scratchy and irregular style, somewhat intensified by the irregular surface of his plates, which tradition has described as of pewter. But with all their faults, there is a touch of fire and a sense of motion in his pictures and prints, which render them peculiarly attractive.



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LIST OF PLATES

The abbreviations used in this list : B. = Bartsch ; P. = Passavant.

MARCANTONIO RAIMONDI

Poetry. B. 382. *After a lost drawing by Raphael for the fresco in the Camera della Segnatura in the Vatican. Frontispiece*

The Baptism of Christ. I. B. 22. *After a study by Francesco Francia for the picture at Hampton Court* (*there is a fragment in the Uffizi, which may be part of the original drawing*)

Allegory (the serpent speaking to a young man). II. B. 396

Apollo and the Graces. III. B. 398

St. George and the Dragon. IV. 98

Pyramus and Thisbe. V. B. 322

Orpheus. VI. B. 314

Venus. VII. B. 312

Woman watering a plant. VIII. B. 383

Venus and Cupid. IX. B. 313.

Children playing. X. B. 320

Portrait of Philotheo Achillini. XI. B. 469

Man asleep by a wood. XII. B. 438

Allegorical subject, called "Raphael's Dream." XIII. B. 359. *The figures based on some Giorgionesque original ; the fantastic and grotesque motives reminiscent of Jerome Bosch*

St. Jerome. XIV. B. 102. *The landscape suggested by some Venetian original*

MARCANTONIO RAIMONDI (*continued*)

The Bathers. XV. B. 487. *Based on details in Michelangelo's lost cartoon of the "Battle of Pisa." The landscape copied from Lucas van Leyden's "Mahomet and the Monk Sergius"*

Adam and Eve. XVI. B. 1

Orpheus and Eurydice. XVII. B. 295

The Death of Dido. XVIII. B. 187

The Death of Lucretia. XIX. B. 192.

Bacchus presiding at the Vintage. XX. B. 306

God appearing to Noah. XXI. B. 3. *After some study by Raphael for the ceiling of the Stanza of Heliodorus in the Vatican*

The Massacre of the Innocents (with the fir tree). XXII. B. 18. *First state, before the signature (which is here added in pen and ink). Probably based on a drawing by Raphael in the British Museum*

The Massacre of the Innocents. XXIII. B. 20. *A second version of the subject, possibly a later repetition by Marcantouio himself*

Christ lamented by his Mother. XXIV. B. 34

Christ lamented by his Mother. XXV. B. 35. *A second version of the subject, possibly a later repetition by Marcantonio himself*

St. Cecilia. XXVI. B. 116. *After a study by Raphael for the picture in Bologna*

Parnassus. XXVII. B. 247. *Based on some drawing by Raphael for the fresco in the Vaticau, Rome.*

The Judgment of Paris. XXVIII. B. 245. *After a drawing by Raphael, based on the antique. Compare reliefs in the Villa Medici, and Villa Pamphilj, Rome*

MARCANTONIO RAIMONDI (*continued*)

Jupiter and Cupid. XXIX. B. 342. *Based on a drawing by Raphael for the fresco in the Farnesina, Rome*

Galatea. XXX. B. 350. *After the painting by Raphael in the Farnesina, Rome, or based on some study for it.*

Strength. XXXI. B. 375

The Virgin and Child. XXXII. B. 52. *After a study for Raphael's Madonna di Foligno*

Christ in glory, with the Virgin, St. John the Evangelist, St. Paul and St. Catherine. XXXIII. B. 113

Children dancing. XXXIV. B. 217

Allegorical subject (the man with the double trumpet). XXXV. B. 356

Illustration to Amadeo Berruti's Dialogue on Friendship, Rome 1517. XXXVI

The young mother and two men. XXXVII. B. 432

The Three Doctors. XXXVIII. B. 404

Women supporting an urn (design for sculpture or bronze). XXXIX. B. 489

The Three Graces. XL. *Based on the antique. Compare the sculpture in the Vatican, Clarac, pl.* 632, *No.* 1,427

Fauns carrying a child in a basket. XLI. B. 230. *After a relief on a sarcophagus in the Naples Museum (reproduced, E. Gerhard, Antike Bildwerke,* CXI)

Portrait of Pietro Aretino. XLII. B. 513

Supposed portrait of Raphael. XLIII. B. 496

ANONYMOUS: SCHOOL OF MARCANTONIO

The Virgin reading to the child. XLIV. B. 48. *Possibly by Marco da Ravenna. Based on a drawing, attributed to Raphael, in Chatsworth*

St. Helena and the Vision of the Cross. XLV. B. 460

JACOPO FRANCIA

Lucretia. XLVI. B. 4. *First state, before the clouds were added in the upper corners*

Bacchus and his attendants. XLVII. B. XV. 646, 7

MARCO DENTE DA RAVENNA

Entellus and Dares. XLVIII. B. 195. *Based on an antique relief in the Lateran, Rome (Benndorf and Schöne, Leipzig* 1867, *No.* 13)

Laocoon. XLIX. B. 353. *After the sculpture in the Vatican*

AGOSTINO (VENEZIANO) DE' MUSI

The Three Holy Women going to the Sepulchre. L. B. 33

Portrait of Barbarossa. LI. B 520

Baccio Bandinelli and his pupils in his studio. LII. B. 418

ENEA VICO

Baccio Bandinelli and his pupils in his studio. LIII. B. 49

NICOLAS BEATRIZET. Portrait of Antonio Salamanca, printseller. LIV. B. 6

GIULIO BONASONE

Portrait of Michelangelo. LV. B. 345. *Undescribed, early state*

Portrait of Raphael. LVI. B. 347

JACOPO CARAGLIO

The Annunciation. LVII. B. 3. *After a lost picture by Titian*

GIORGIO GHISI

Fortune. LVIII. B. 34

Three muses and a genius. LIX. B. 38. *After a ceiling painting by Primaticcio, once in Fontainebleau*

FRANCESCO MAZZUOLI (PARMIGIANO)

The Virgin and Child. LX. B. 4

Shepherd Boy. LXI. B. 12

Woman seated on the ground (St. Thais?). LXII. B. 10

The Entombment. LXIII. B. 5

ANDREA SCHIAVONE (MELDOLLA)

Moses and the Burning Bush. LXIV. B. 3

ANONYMOUS ETCHER AFTER TINTORETTO

Portrait of the Doge Pasquale Cicogna. LXV. B. XV, 105, 1

The portrait of Marcantonio at p. 8 of the text is from a woodcut by Cristofano Coriolano (after a design by Vasari or an artist of his school) in the second edition of Vasari's Lives (1568).

The tail-piece at p. 9 (Frieze of children) is after an engraving by the Master of the Die (Benedetto Verini ?), B. 36.

The decorative piece at p. 10 (Unicorn) is an anonymous engraving of the School of Marcantonio.

I. MARCANTONIO RAIMONDI. THE BAPTISM OF CHRIST. B.22
After a study by Francesco Francia for the picture at Hampton Court (there is a fragment in the Uffizi which may be part of the original drawing). Line-engraver; b. ab. 1480; d. ab. 1530; w. at Bologna, Venice, and Rome



M I

II. MARCANTONIO RAIMONDI. ALLEGORY. THE SERPENT SPEAKING TO A YOUNG MAN. B. 396



III. MARCANTONIO RAIMONDI. APOLLO AND THE GRACES.
B. 398



IV. MARCANTONIO RAIMONDI. ST. GEORGE AND THE DRAGON. B. 98

·MDXX·

V. MARCANTONIO RAIMONDI. PYRAMUS AND THISBE. B. 322


S
R N

VI. MARCANTONIO RAIMONDI. ORPHEUS. B. 314



VII. MARCANTONIO RAIMONDI. VENUS. B. 312



VIII. MARCANTONIO RAIMONDI. A WOMAN WATERING A PLANT. B. 383



IX. MARCANTONIO RAIMONDI. VENUS AND CUPID. B. 313



X. MARCANTONIO RAIMONDI. CHILDREN PLAYING. B. 320



XI. MARCANTONIO RAIMONDI. PORTRAIT OF PHILOTHEO ACHILLINI. B. 469



XII. MARCANTONIO RAIMONDI. MAN ASLEEP BY A WOOD.
B. 438



XIII. MARCANTONIO RAIMONDI. ALLEGORICAL SUBJECT, CALLED "RAPHAEL'S DREAM." B. 359

The figures based on some Giorgionesque original. The fantastic and grotesque motives reminiscent of Jerome Bosch



XIV. MARCANTONIO RAIMONDI. ST. JEROME. B. 102
The landscape suggested by some Venetian original



XV. MARCANTONIO RAIMONDI. THE BATHERS. B. 487

Based on details in Michelangelo's lost cartoon of the *Battle of Pisa*. The landscape is copied from Lucas van Leyden's *Mahomet and the Monk Sergius*



XVI. MARCANTONIO RAIMONDI. ADAM AND EVE. B. 1



XVII. MARCANTONIO RAIMONDI. ORPHEUS AND EURYDICE.
B. 295



XVIII. MARCANTONIO RAIMONDI. THE DEATH OF DIDO. B. 187



XIX. MARCANTONIO RAIMONDI. THE DEATH OF LUCRETIA.
B. 192


ΑΜΕΙΝΟΝ
ΠΟΘΗΝΕΚΕΙΝ
ΗΑΙΣΧΡΩΣ
ΖΗΝ

XX. MARCANTONIO RAIMONDI. BACCHUS PRESIDING AT THE VINTAGE. B. 306



XXI. MARCANTONIO RAIMONDI. GOD APPEARING TO NOAH.
B. 3
After some study by Raphael for the ceiling of the Stanza of Heliodorus in the Vatican



XXII. MARCANTONIO RAIMONDI. THE MASSACRE OF THE INNOCENTS. B. 18

First state, before the signature (which is here added in pen and ink). Probably based on a drawing by Raphael in the British Museum



XXIII. MARCANTONIO RAIMONDI. THE MASSACRE OF THE INNOCENTS. B. 20

A second version of the subject, possibly a later repetition by Marcantonio himself



XXIV. MARCANTONIO RAIMONDI. CHRIST LAMENTED BY HIS MOTHER. B. 34



XXV. MARCANTONIO RAIMONDI. CHRIST LAMENTED BY HIS MOTHER. B. 35

A second version of the subject, possibly a later repetition by Marcantonio himself



XXVI. MARCANTONIO RAIMONDI. ST. CECILIA. B. 116
After a study by Raphael for the picture in Bologna.



XXVII. MARCANTONIO RAIMONDI. PARNASSUS. B. 247
Based on some drawing by Raphael for the fresco in the Vatican, Rome


RAPHAEL PINXIT IN VATICANO

XXVIII. MARCANTONIO RAIMONDI. THE JUDGMENT OF PARIS. B. 245

After a drawing by Raphael based on the antique (compare reliefs in the Villa Medici, and Villa Pamphilj, Rome)



XXIX. MARCANTONIO RAIMONDI. JUPITER AND CUPID. B. 342
Based on a drawing by Raphael for the fresco in the Farnesina, Rome



XXX. MARCANTONIO RAIMONDI. GALATEA. B. 350

After the painting by Raphael in the Farnesina, Rome, or based on some study for it. This engraving shows fewer variations from Raphael's finished composition than almost any other Marcantonio print connected with the subject of a Raphael picture



XXXI. MARCANTONIO RAIMONDI. STRENGTH. B. 375



XXXII. MARCANTONIO RAIMONDI. THE VIRGIN AND CHILD.
B. 52
After a study for Raphael's Madonna di Foligno



XXXIII. MARCANTONIO RAIMONDI. CHRIST IN GLORY WITH THE VIRGIN, ST. JOHN THE EVANGELIST, ST. PAUL AND ST. CATHERINE. B. 113



XXXIV. MARCANTONIO RAIMONDI. CHILDREN DANCING.
B. 217



XXXV. MARCANTONIO RAIMONDI. ALLEGORICAL SUBJECT (THE MAN WITH THE DOUBLE TRUMPET). B. 356



XXXVI. MARCANTONIO RAIMONDI. Illustration to Amadeo Berruti's Dialogue on Friendship, Rome, 1517


AMADEVS
AVSTERITAS
AMITITIA
AMOR

XXXVII. MARCANTONIO RAIMONDI. THE YOUNG MOTHER AND TWO MEN. B. 432

XXXVIII. MARCANTONIO RAIMONDI. THE THREE DOCTORS. B. 404





XXXIX. MARCANTONIO RAIMONDI. WOMEN SUPPORTING AN URN. (Design for sculpture, or bronze.) B. 489

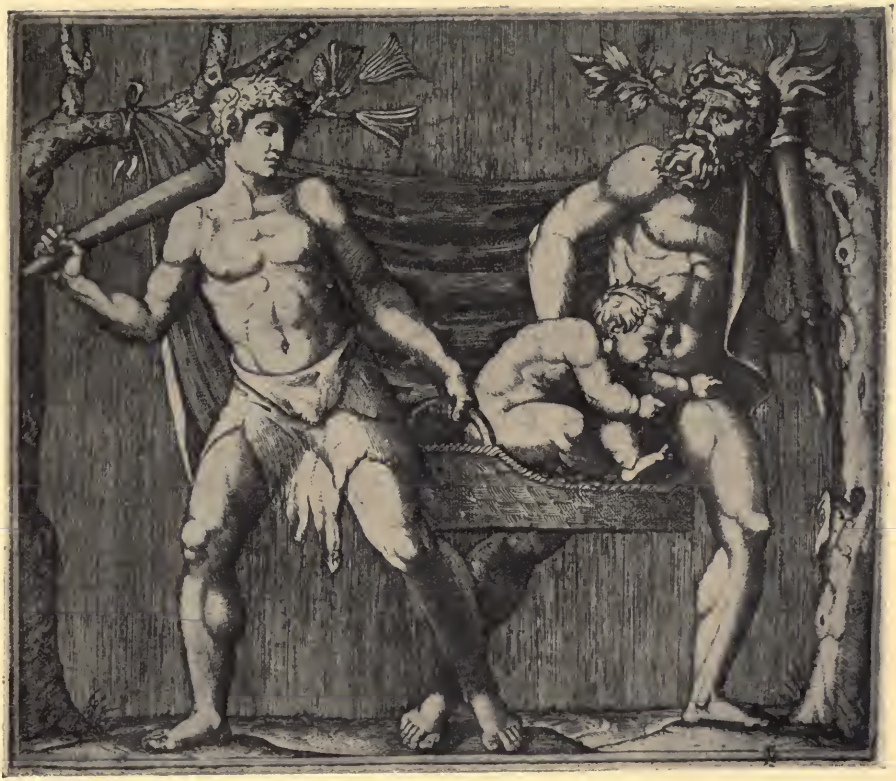


XL. MARCANTONIO RAIMONDI. THE THREE GRACES. B. 340
Based on the antique. Compare the sculpture in the Vatican (Clarac, pl. 632, No. 1427)


SIC ROMÆ CARITES NIVEO EX
MARMORE SCVLP

XLI. MARCANTONIO RAIMONDI. FAUNS CARRYING A CHILD IN A BASKET. B. 230

After a relief on a sarcophagus in the Naples Museum (reproduced, E. Gerhard, Antike Bildwerke, cxi).



XLII. MARCANTONIO RAIMONDI. PORTRAIT OF PIETRO ARETINO. B. 513

Vasari refers to this plate as a portrait by Marcantonio from the life (Aretino, the notorious blackmailer and littérateur, was in Rome about 1526). Apart from this tradition one might be more inclined to regard it as based on some Venetian painting.


PETRVS ARRETINVS ACERRIMVS VIRTVTVM AC VITIORVM
DEMOSTRATOR

XLIII. MARCANTONIO RAIMONDI. SUPPOSED PORTRAIT OF RAPHAEL. B. 496



XLIV. ANONYMOUS: SCHOOL OF MARCANTONIO RAIMONDI (MARCO DA RAVENNA ?). THE VIRGIN READING TO THE CHILD. B. 48

Based on a drawing attributed to Raphael, in Chatsworth



XLV. ANONYMOUS: SCHOOL OF MARCANTONIO RAIMONDI. ST. HELENA AND THE VISION OF THE CROSS. B. 460

The design is near in style to Parmigiano. A picture of the same subject by Paul Veronese in the National Gallery may have taken its suggestion from this print



XLVI. JACOPO FRANCIA. LUCRETIA. B. 4

First state, before the clouds were added in the upper corners.
Line-engraver; b. ab. 1487; d. 1557; w. at Bologna



XLVII. JACOPO FRANCIA. BACCHUS AND HIS ATTENDANTS.
B. xv. 646, 7



XLVIII. MARCO DENTE DA RAVENNA. ENTELLUS AND DARES.

B. 195

Based on an antique relief in the Lateran, Rome (Benndorf and Schöne, Leipzig, 1867, No. 13).

Line-engraver; d. 1527; w. at Rome, under the immediate influence of Marcantonio



XLIX. MARCO DENTE DA RAVENNA. LAOCOON. B. 353
After the sculpture in the Vatican


LAOCHOON
ROMAE IN PALATIO PONTIN
LOCO QVI VVLGO DICITVR
BELVIDERE

L. AGOSTINO (VENEZIANO) DE' MUSI. THE THREE HOLY WOMEN GOING TO THE SEPULCHRE. B. 33

Line-engraver; w. ab. 1514–1536, at Venice, and under the immediate influence of Marcantonio at Rome



LI. AGOSTINO (VENEZIANO) DE' MUSI. PORTRAIT OF BARBA-
ROSSA. B. 520


1535
AV
ARIADENVS BARBARVS SA CIRTHAE TVNET
IQ REX AC OTOMANICAE CLASS" PRAEF

LII. AGOSTINO (VENEZIANO) DE' MUSI. BACCIO BANDINELLI AND HIS PUPILS IN HIS STUDIO. B. 418



LIII. ENEA VICO. BACCIO BANDINELLI AND HIS PUPILS IN HIS STUDIO. B. 49

Line-engraver; w. ab. 1541–1567, at Parma



LIV. NICOLAS BEATRIZET. PORTRAIT OF ANTONIO SALAMANCA, PRINTSELLER. B. 6

Line-engraver; b. ab. 1515; d. ab. 1560; w. at Luneville and Rome


ROMA
ANTONIVS SALAMANCA, ORBIS,
ET VRBIS ANTIQVITATVM
IMITATOR

LV. GIULIO BONASONE. PORTRAIT OF MICHELANGELO. B. 345

Undescribed early state.

Line-engraver; w. ab. 1531–1574, at Bologna and Rome



LVI. GIULIO BONASONE. PORTRAIT OF RAPHAEL. B. 347


RAPHAELIS SANCTII VRBINATIS
PICTORIS EMINENTISS. EFFIGIEM IVLIVS BONASONIVS BONONIEN. AB
EXEMPLARI SVMPTAM CAELO EXPRESSIT.
In Roma apprsso Giambattista de Rossi in Pza Navona

LVII. JACOPO CARAGLIO. THE ANNUNCIATION. B. 3

After a lost picture by Titian.

Line-engraver, and medallist; b. ab. 1500; d. 1565; w. in Parma, Verona, Rome, Venice, and Cracow


TITIANI FIGVRARVM
TAB CASAVR EXEMPLA

LVIII. GIORGIO GHISI. FORTUNE. B. 34
Line-engraver; b. 1520; d. 1582; w. at Mantua



LIX. GIORGIO GHISI. THREE MUSES AND A GENIUS, AFTER A CEILING PAINTING BY PRIMATICCIO ONCE IN FONTAINEBLEAU. B. 38



LX. FRANCESCO MAZZUOLI (PARMIGIANO). THE VIRGIN AND CHILD. B. 4

Painter and etcher; b. 1503 (1504 ?); d. 1540; w. at Parma



LXI. FRANCESCO MAZZUOLI (PARMIGIANO). SHEPHERD BOY.
B. 12



LXII. FRANCESCO MAZZUOLI (PARMIGIANO). WOMAN SEATED ON THE GROUND (ST. THAIS ?). B.10



LXIII. FRANCESCO MAZZUOLI (PARMIGIANO). THE ENTOMBMENT. B. 5



LXIV. ANDREA SCHIAVONE (MELDOLLA). MOSES AND THE BURNING BUSH. B. 3

Painter and etcher; b. 1522 (?) d. 1582; w. Sebenico, and Venice



LXV. ANONYMOUS ETCHER AFTER TINTORETTO. PORTRAIT OF THE DOGE PASQUALE CICOGNA. B. xv. 105, 1


.PASCHALIS.
.CICONIA.
.DVX.
.VENETIAR.
IL.TENTORETO

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